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THE DECORATOR AND FURNISHER.

of Edelweiss, also suitable for bedrooms.

The accompanying illustration, which is simply intended to suggest the various productions of the firm, contains a sketch of a fine Renaissance wall design, with a frieze design to fit into the wall design, so as to produce a finish of continuous harmony in the decoration of the entire wall. This is only one of the many designs manufactured by the firm of a similar character, wherein the frieze is an integral part of the wall design itself. The ceiling design also merges into the frieze, both in form and color, and the pattern is irradiated at intervals with blown bronze, producing a striking effect.

APPLIQUE RELIEFS.

Applique relief is a new departure in the manufacture of wall-paper. Goods made in applique relief are not pressed goods, but the pattern is outlined in solid relief, which is printed from stencils on the surface of the paper, and will not flatten out when hung. The effect of these goods are striking, and they are entirely new. They are made in Rococo, Louis XVI., Romanesque, Persian, Empire and other styles, and are adapted for parlors, drawing-rooms and boudoirs. There is a bold rendering of the clematis, with frieze and wall in artistic combination, the ceiling being a repetition of the frieze. Usually the coloring of the frieze and ceiling are in pure contrast to the coloring of the wall, some of the combinations being old rose and cream, old rose and French grey, baby blue and grey, etc. It will be observed that the decoration comes from the ceiling down to the wall, rather than the frieze being simply a cap, or climax of the wall pattern. The decorative dogma that the true decoration of the walls of an apartment should be in a wave of form and color, beginning from the skirting of the wall, near the floor, and terminating at the centre of the ceiling; this wave has its culmination in brightness of color and boldness of form in the frieze, cornice and border of the ceiling. Such an idea must have animated the mind of Mr. Paul Groeber, of the firm, who designed the entire line of goods. He showed us a magnificent Rococo motive, the frieze portion of which consists of a bold display of coquelling scrollage, from which radiates, as it were, smaller Rococo motives at regular intervals down the wall paper. Each strip of the paper is made 10 feet or more in length, to fit any wall. The ceiling design is an open one.

There are Empire effects printed on grounds of ashes of roses, and Rococo panelings capable of unlimited adjustment to the varying exigencies of modern wall surface. There are many ornamental, floral and fancy novelties, all ready made for the paper hanger to create new harmonies of decoration.

"My idea," said Mr. Groeber, of the firm, "in designing our line was to get out of the beaten track and produce something original, something for which the trade is always waiting, but which it rarely receives. While in a very general sense it has been said that there is nothing new under the sun, yet I claim that an unprejudiced judge of wall-papers must admit that the goods now being manufactured by H. Bartholomae & Co. are truly original, both in design and conception, as far as the human mind is permitted to wander from historic art. We can safely claim to have opened up a new province of decorative art, which has hitherto been appropriated by any wall paper manufacturer in this country. The architect, the decorator, and that great class of people who are educated and refined, are looking for such goods as ours, giving original effects at moderate cost. It is not our intention to rush violently ahead of what the people can appreciate, but we endeavor to make articles that find favor with them—to make the goods they are looking for."

In proof of the truth of his remarks, Mr. Groeber showed us a another line of goods, which he dominates as

TAPESTRY PAPERS.

In these Mediæval designs are produced in the Venetian and Florentine Gothic style, some giving flock effects, and others having the lustre of lapiz lazuli, in combination with various other tints, such as grey, cream and gold. The peculiarity of these papers consists in a curious mottling of the ground, which gives the paper when hung the appearance of a veritable piece of tapestry stuff, and conveys no impression whatever of being wall-paper. Even more original are their

METALLIC EFFECTS.

The designs are reproductions of metallic ornaments, hinges and strapwork, admirably designed and colored, and producing

the effects of polished metal. There is a design of oxidized iron, wrought in panels on a deep olive ground, the polished high lights of the metal work being in bronze. The conception must be seen to be appreciated, and the pattern produces a rich, sonorous impression, like the clang of a monastery bell. Mr. Groeber has been particularly happy in the range of patterns known as

FLORENTINE LACQUERS.

These goods are in rich leather effects, suitable for libraries, halls, dining-rooms, etc., one of the designs consisting of pomegranates and grapes, forming a rich mosaic of color, the ceiling having wide, open circles of fruit, in harmony with the wall design. Still another grade of goods is known as

BATISTE SILKS.

These richly executed goods are produced in scrolls of gold tracery, on softly colored grounds, the pattern having a gleaming silken lustre. A very beautiful motive consists of a lily of the valley, tied with silken ribbons, that form perpendicular stripes upon the paper.

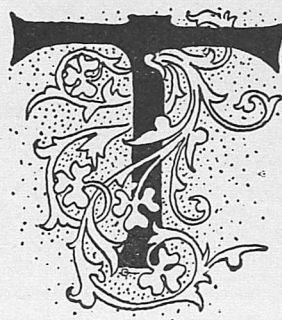
MACHINE GOODS.

A special 22 inch combination produced by the firm, exhibits a rich assortment of patterns for parlors, drawing-rooms, libraries, etc. The Indian feather pattern is an original conception, produced in wall, frieze and ceiling combination. There is a "rock faced" paper produced in blues, greens and greys, which takes the place of the ordinary ingrain. Many of the patterns are in floral effect, with friezes, with or without blended color effects. There are lace effects filigree work, Renaissance scrolls, solid bronzes, scrolls, soft traceries in metallic mosaics of color, small Empire and Rococo patterns, usually in self-tones of color.

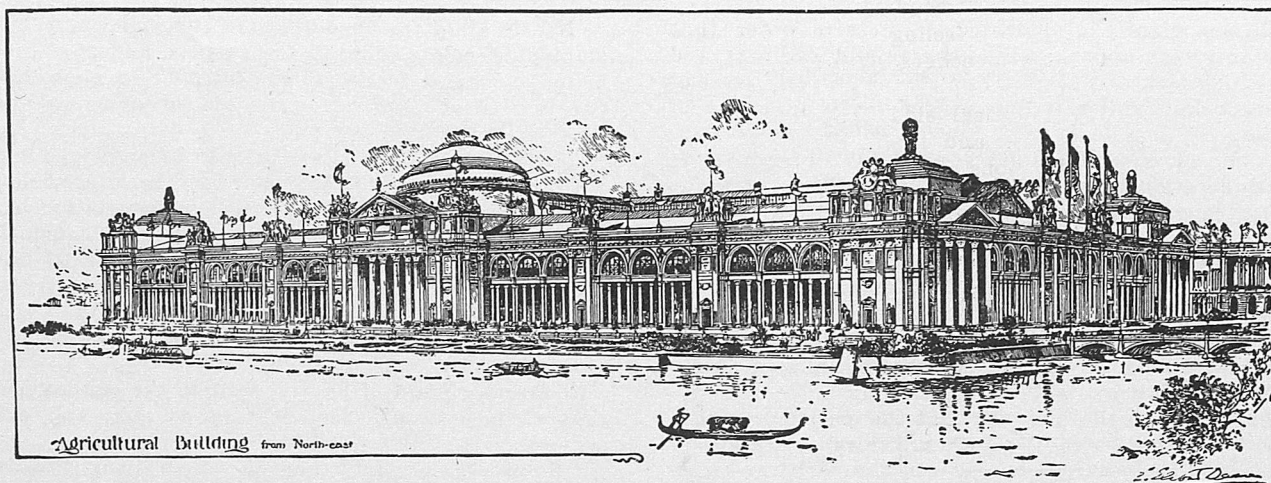
A unique feature of these goods is the fact that they can be exactly harmonized, both in pattern and coloring, with carpets specially manufactured after the patterns of the wall-papers themselves. Messrs. H. Bartholomae & Co. have made arrangements with a well-known manufacturer of brussels and velvet carpets to manufacture a great many carpet patterns in reproduction of their wall-paper designs, so that anyone who wishes to have the greatest possible harmony in decoration of their rooms, have only to use a carpet and wall-paper similarly designed and colored, and they will obtain an environment of the most pleasing and satisfying description. We have been informed by the firm that draperies, also, are being manufactured after their wall-paper designs, and this being the case, we fear the services of the professional decorator will be largely dispensed with in the near future, because the decorator's customer can go himself and choose the goods he wants, without fear of producing an inharmonious result. Too great praise cannot be given to Mr. Paul Groeber, the artistic member of the firm, for the many strikingly original conceptions produced by him for the present season, and his colleagues in the firm are to be congratulated on their energy and enterprise in supporting the new artistic departures of their designer. Nowadays the cottage can be just as artistic as the palace in its decorations, and here is a firm who have put their energies to the task to give people of refined taste a chance to get the proper kind of decoration that will suit their standing, both mentally and financially.

THE WORLD'S COLUMBIAN EXPOSITION.—III.

AGRICULTURAL BUILDING.



THE Agricultural Building is the second great structure that forms the south boundary of the Grand Court of the Exposition, frontage on the court being 800 feet in length, and the main building, exclusive of the annexes in the rear, being 500 feet in depth, thus covering a space of nearly nine and a half acres. The architects, McKim, Mead & White, of New York, have converted the area into a hollow square, surrounded continuously by buildings, and by crossing this hollow square in the center with two high naves of equal width at right angles, one to the other, and open from floor to roof, each being accompanied on both sides by two storied aisles, the

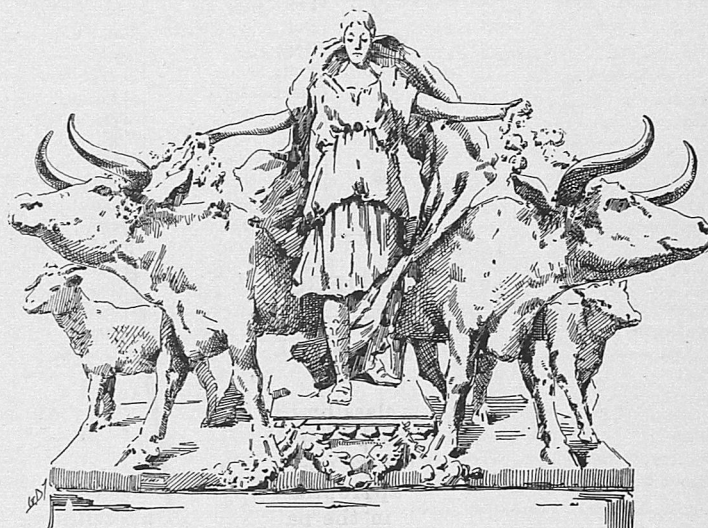


THE AGRICULTURAL BUILDING.

four long courts, 80x280, formed by this arrangement being needed for exhibition purposes, and are severally occupied by three lower longitudinal aisles, each covered with a double pitched roof, so devised that by a system of skylights and clear stories abundant light shall be provided for the area beneath. This entire space is covered and lighted. This plan is entirely in the interest of agricultural exhibition, with no unnecessary concessions to interior architectural effect. The body of the building, enclosing the area as a whole, is 96 feet wide on the long side and 48 feet wide on the shorter sides. Where these come together at the angles of the building they naturally constitute pavilions 48 feet wide on the long fronts and 96 feet on the short fronts. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and five feet in diameter. In the agreement of the architects of the various great structures a continuous ambulatory or portico was required inside the building line, and there was prescribed a height of 80 feet inside the main cornice. They decided that the dignity of their purpose would be best expressed by the Corinthian order, very richly embellished, as the proposed vehicle of the architectural expression of their design. Accordingly, the whole required height is occupied with columns, or pilasters, 50 feet in height, without pedestals, and supporting a entablature 10 feet high, the whole resting upon a terrace 40 feet wide, on which the building stands. Our illustration of the building presents the view from the northeast corner of the structure.

this idea in a circular domical chamber, 78 feet in diameter and 138 feet high, treated in the order of the exterior, with 108 columns, which surround and enshrine the central statue of the goddess.

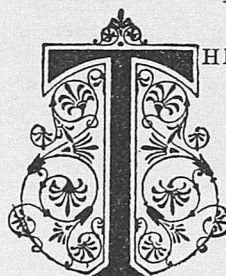
(To be continued.)



CATTLE GROUP ON MAIN PIERS OF AGRICULTURAL BUILDING (MARTINY).

NATURAL WOODS IN INTERIOR DECORATION.

BY ELMER S. GARNSEY.



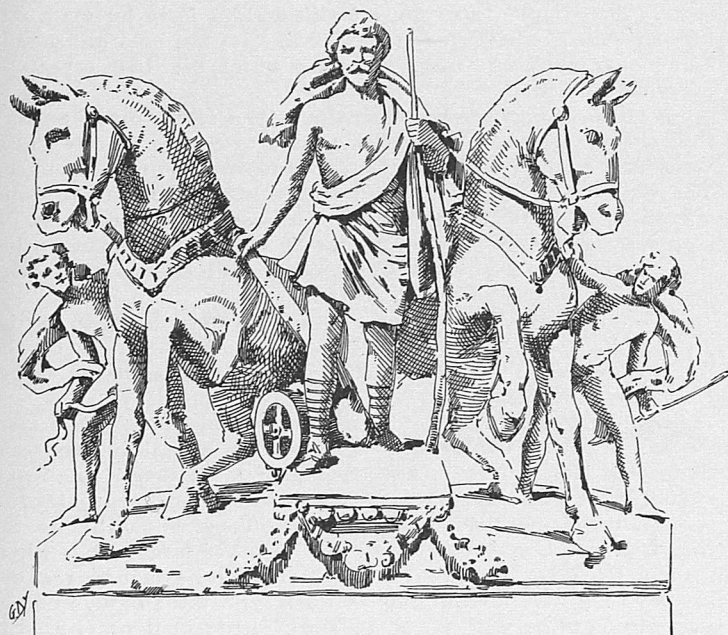
THE employment of natural woods in interior finish is constantly becoming more popular; the forests of the old world, tropical jungles, and our own "vast woods" are ransacked for treasures of knot and fibre; and nearly a score of varieties are at present in general use for domestic and public interiors.

The diversity of grain and texture, of color and markings in these is wonderful; and it is no easy task for the decorator to combine tones of color and textiles with the different woods, so that each may receive its share of honor in the scheme, and still maintain its relation to the effect of the whole.

In the decoration and furnishing of rooms in which the woodwork is natural finish, or at most, slightly stained, it is advisable to consider the strongly marked woods as ornamented surfaces, especially when these occur in panels or other prominent places; and as such they should receive deference, and be surrounded with such background as will allow their beauty to be seen and appreciated at its full value.

When the wood employed is fine in texture and not strongly marked, it may be considered at its color value, and the surroundings gain in importance.

For example, such woods as the beautifully grained pollard oak and the delicately marked bird's-eye maple, should appear



TRIUMPH OF TRIPTOLEMUS, THE INVENTOR OF THE PLOUGH. GROUP ON MAIN PIERS OF AGRICULTURAL BUILDING (MARTINY).

From an academical point of view a fitting centerpiece for a composition so heroic in size, and so full of detail, is some form of dome; from a poetical standpoint, an appropriate main vestibule to the structure devoted to agriculture is a temple to Ceres. The conditions of the plan made it possible to realize